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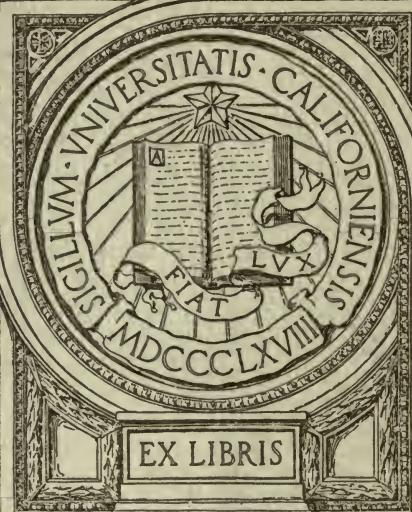


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GIFT OF
Thomas Rutherford Bacon
Memorial Fund.



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A GUIDE

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TO

THE

COLLEGIATE

CHURCH OF

STRATFORD-

ON-AVON

BY

THE REV. GEORGE ARBUTHNOT, M.A.

VICAR OF STRATFORD-ON-AVON

ILLUSTRATED BY

S. G. LINDNER

FOURTH EDITION. A.D. 1904

по линии
Амадориа



THE AVENUE, HOLY TRINITY CHURCH.



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THE KNOCKER, HOLY TRINITY CHURCH.

The Church of Stratford-on-Elyon.

THE CHURCH stands on the site of an earlier building, of which nearly all traces have disappeared. Built in the days when the rivers were the great highways, it was naturally connected with the Abbeys of Evesham and Pershore on the Avon, and Tewkesbury, where that river joins the Severn. It is a Collegiate Church, so called because it was served by a College of Priests, among the Deans of which were Thomas Balsall, who rebuilt the Chancel, and died in 1491, and Ralph Collingwode, who was appointed Dean of Lichfield in 1512. It is approached from the North by a paved walk, beneath an Avenue of Limes, whose fresh verdure is most beautiful in early spring. A stone, which has since been lost, once recorded at the Porch that "This walke was paved and pich't in ye year of our Lord God 1719, at the onely cost and charge of Mr. John Hunt, an Alder-

man and standing Justice for the Borough of Stratford and village of Old Stratford."

The approach from the West is by the "Jubilee Walk," so called because it was opened on the day of Queen Victoria's Jubilee, 1887, when the Mayor and Corporation attended a Thanksgiving Service.

The Churchyard, which is now closed for burials, contains some fine elms, which have for generations been the haunt of hundreds of rooks, and also a fine yew-tree, which, as we learn from the Vestry Minute-Book, was planted in 1690. It is bounded on the East side by the river Avon, and a walk along the Terrace, which overlooks the river, is a thing which no visitor should omit. It was here, we believe, that Longfellow was inspired to write the lines on Shakespeare which commence—

"Flow on, sweet river, like his verse
Who lies beneath this sculptured hearse,
Nor wait beside the churchyard wall
For him who cannot hear thy call.

"Thy playmate once, I see him now,
A boy with sunshine on his brow,
And hear in Stratford's quiet street
The patter of his little feet."

The Porch, which forms the principal entrance to the Church, is of later architecture than the North Aisle to which it is attached. On the West wall outside are some curious shot marks, which are evidence that an execution has taken place here. This occurred, doubtless, in the time of the civil wars, when persons condemned to be shot were frequently executed in the churchyards. Inside are the remains of holy water stoups, on either side of the gateway, and in the roof traces of a carved "Majesty," much mutilated. Careful examination shows that this has been done deliberately with a chisel, and leads to the conclusion that this act of vandalism was perpetrated in accordance with the Act passed in the third year of Edward vi., for the destruction of superstitious figures. On the door is a Sanctuary Knocker, with ring attached. These rings, which are found in some old churches, afforded protection to any seeking sanctuary in the church, as directly they were touched the fugitive was considered safe from his pursuers. An illustration of this interesting old Knocker appears on the first page.

Over the West Door are three niches, which have long ago been despoiled of their statues, but which may serve to remind us that the dedication of the Church is to the Holy Trinity.

On entering, the first object that meets our gaze is the Font, a modern and rather unworthy one, which provides a good standpoint for our first general view of the Church. We see it is cruciform, consisting of a Nave, with North and South Aisles, a Chancel, and North and South Transepts. The length of the Nave is 103 feet, and the whole length of the building from East to West 197. The breadth of the Nave and Aisles is 68 feet, and the height of the roof 50.

Looking Eastward we are very much struck with the "skew" of the Church, the Chancel inclining so much to the North that a straight line drawn up the Nave would hardly touch the south end of the Altar. Various reasons are suggested for this peculiarity, which is to be found in old cruciform churches, some saying that it is to remind us of the drooping of Christ's Head upon the Cross, others that it points to the sunrising on the dedication Festival, and others that it is merely the whim of the builders, who did not love straight lines.

At the East end of the Nave, over the Arch, is a gallery which contains some of the organ pipes, the rest being behind a Screen in the South Aisle. The case, which was designed by Messrs. Bodley and Garner, is beautifully carved, and has in front a small "rood" or representation of Christ on the Cross, with figures of S. Mary and S. John.

At the East end of the North Aisle is the old Lady Chapel, which is now commonly called the Clopton Chapel, because it is filled with the tombs of the Cloptons. On the North side of it is an Altar tomb, with the recumbent figures of William Clopton and Anne his wife, who died in 1592 and 1596 respectively. Above this are the figures of the children of this worthy couple, depicted at the age at which they died, from which we learn that Joyce, the third, was the first who reached womanhood. It is she whose figure, with that of her husband, lies on the Altar tomb on the East side. She married George Carew, Earl of Totnes, whose virtues are recorded in a long Latin inscription, from which we learn that he was a most distinguished General in the reigns of James I. and Charles I., and that he quietly rendered up his soul to God on the 27th of March 1629, at the age of 73. Joyce died seven years later at the age of 78. The Altar tomb on the South side bears no inscription, and so we cannot say to whose memory it was built, but some think it a Cenotaph for Sir Hugh Clopton, who was Lord Mayor of London in 1492.

At the East end of the South Aisle is the Chapel of S. Thomas of Canterbury. The Sedilia are still there, but the greater part of the Chapel is filled with the Organ. Here is preserved the old Font in which it is believed William Shakespeare was baptized, April 26, 1564. It is much mutilated, and was lost to the Church for many years, but has now been fortunately recovered, and is justly regarded as one of its most sacred relics. Near it is a stone, found when the warming apparatus was introduced. It is a foundation-stone, marked with the Cross, the sign of consecration, and is probably Norman.

Another object of great interest in the Nave is the old Parish Register, in which are the entries of William Shakespeare's Baptism and Burial. This is shown under glass in the North Aisle. The entry of the Baptism, in the year 1564, is as follows :—

“April 26th, Gulielmus, filius Johannes Shakspeare.”*

and of the Burial, in 1616 :—

“April 25th, Will Shakspeare, Gent.”

Close by, the old Chain Bible is shown, with a part of the chain by which it was fastened still attached to it. The date of the edition is 1611, and its presentation to the Church is given on it—1695. An illustration is given opposite.

Hanging on the wall on the South side are the Colours of an old regiment of Militia, raised in the county of Warwick in 1811, which were brought to the Church for safe custody in 1887. They have never been in action, but none the less they testify to the patriotism of our fathers, who showed themselves ready to repel the anticipated invasion of the first Napoleon.

Only five windows in the Nave call for notice. The great West Window, singularly inartistic, alas! was erected sixty years ago, when painting on glass was a lost art. The figures represent the twelve Apostles, and the scene of Our Lord's Baptism has reference to the dedication of the Church to the Holy Trinity. God the Father's Voice is typified by an Angel, God the Son is seen in human form, and God the Holy Ghost descends like a dove. The only really old glass in the Church consists of some very

* The name is spelt in the Register without the first “e.”

fragmentary pieces in the window of the Lady Chapel or Clopton Chapel, the lower portion of which has been filled with figures of Faith, Hope, and Charity, in memory of the wife of Sir Arthur Hodgson, of Clopton. The old pieces are the remains of some fine glass once in the Chancel, but



THE CHAIN BIBLE, HOLY TRINITY CHURCH.

allowed to perish, until all that was left was removed about sixty years ago, and placed where we see it.

Two modern windows on the North side are from the studio of Messrs. Heaton and Butler, and are part of a scheme by which it is hoped the whole of the windows in the Nave may eventually be decorated. The plan is to fill

each window with three figures representing saints of the Church distinguished for some special grace or virtue. Thus those already done show—Preachers : S. John Baptist, S. Francis of Assisi, and Savonarola ; and Physicians : S. Luke, S. Damian, and S. Cosmas, with a scene from the life of each underneath. On the South side is a window from the studio of Mr. Kemp, in memory of Lieutenant R. Fordham Flower, a native of Stratford, who was killed in action at Hammond's Kraal, in South Africa, August 20, 1900. The figures on the window, which is meant to represent the virtue of self-sacrifice, are the saintly soldiers—S. Sebastian, S. Oswald, and S. Maurice ; and the scene underneath is the rearing of the Cross by S. Oswald on the battlefield in Northumbria, where he defeated Cadwallon in 635.

The Pulpit was erected in 1900. It is the gift of Sir Theodore Martin, in memory of his wife, Helen Faucit, and cost £1000. The design was furnished by Mr. G. F. Bodley, R.A., and the work executed by Messrs. Farmer and Brindley of London. The material is Verdi di Prato and alabaster, and the figures represent the four Latin doctors, S. Jerome, S. Ambrose, S. Augustin of Hippo, and S. Gregory, and in the centre S. Helena, mother of Constantine, who discovered the true Cross, and is therefore shown with a cross and nails in her hands.

Just as we pass under the Arch leading from the Nave to the Tower we see the remains of an interesting Fresco on the right. It is difficult to distinguish more than a man's head, and some building, but careful investigation has discovered that it represents the dedication of a Church, the building of which is seen in the background. The assembled clergy are there, and the person in front carries a casket containing relics, and holds up a hand in benediction. Mr. George Bailey, to whose researches I am indebted for this, considers that it may be a representation of the opening of the original Church, though the building depicted does not agree in style with the present one.

The Tower is the oldest part of the present Church, dating from the twelfth century, but in the North Transept are what appear to be traces of an earlier building, and it is clear that at one time the wall into the North Aisle was pierced. The Screen, which separates the Vestry from the rest of the Transept, until such time as the ancient Vestry on the north of the Chancel can be rebuilt, is the old Chancel Screen, removed from its proper position

at the so-called Restoration in 1842. It is much older than the present Chancel Screen, and through its door was doubtless carried the body of William Shakespeare, to be laid to rest before the Altar. The large North Window is filled with glass which once was in the great East Window, but was happily removed in 1894. A smaller window contains a pretty figure of S. Elizabeth of Hungary, with a little picture recalling the legend, which tells that when, having been forbidden by her husband to give food to the poor, and having disobeyed him, she was met by him and forced to disclose what she was carrying, lo and behold ! it had all turned to roses. The window is to the memory of Miss Emily Minet, the much-loved Head of the Nursing Home and Children's Hospital.

The South Transept, which is sometimes called the American Chapel, is more interesting. There stands the Altar, which is used for the daily offering of the Holy Eucharist, in front of a screen which conceals the Engine and Feeders of the Organ. Above it is the "American Window," which was unveiled by the Hon. Thomas Bayard, American Ambassador, in 1896. The subject is the Worship of the Incarnate God. In the centre is the Blessed Virgin and her child.

"The Mother with the Child,
Whose tender, winning arts
Have to his little arms beguiled
So many wounded hearts!"

Below is the first instance of his attractive power—the visit of the Magi—"The Gentiles shall come to thy Light, and Kings to the Brightness of thy Rising." On the East side are figures of Old World Saints, King Charles, Archbishop Laud, Bishop Egwin of Worcester ; and in the outer light, S. Wulfstan, another Bishop of Worcester, and John de Stratford, Archbishop of Canterbury in the reign of Edward III., who is credited with the erection of part of the Church, and therefore shown superintending it ; on the West, of New World Worthies, Amerigo Vespucci, Christopher Columbus, William Penn ; and beyond, S. Eric, Bishop of Greenland, an early trans-Atlantic Bishop, and Dr. Samuel Seabury, first Bishop of Connecticut, whose consecration at Aberdeen in 1787 is represented below. Referring to this, attention should be directed, especially on the part of Americans, to a copy of the Agreement drawn up between Bishop Seabury and his consecrators, which is hung up in the Church for their inspection. It contains one clause to the

effect that the Episcopal Church in Connecticut is to be in full communion with the Episcopal Church in Scotland; and appears of such interest to American Church people that it has been printed, and a copy can be obtained from the Custodian of the Church for twopence, any profits from the sale going to the adornment of the "American Chapel" in the South Transept. The inscription on the window runs—"A.M.D.G.—The gift of America to Shakespeare's Church."

A very curious tomb is to be seen on the West wall, just beneath the Arch which has been formed for the Organ. It is that of Richard Hill, who died in 1593. The inscription is in Hebrew, Greek, Latin, and English.

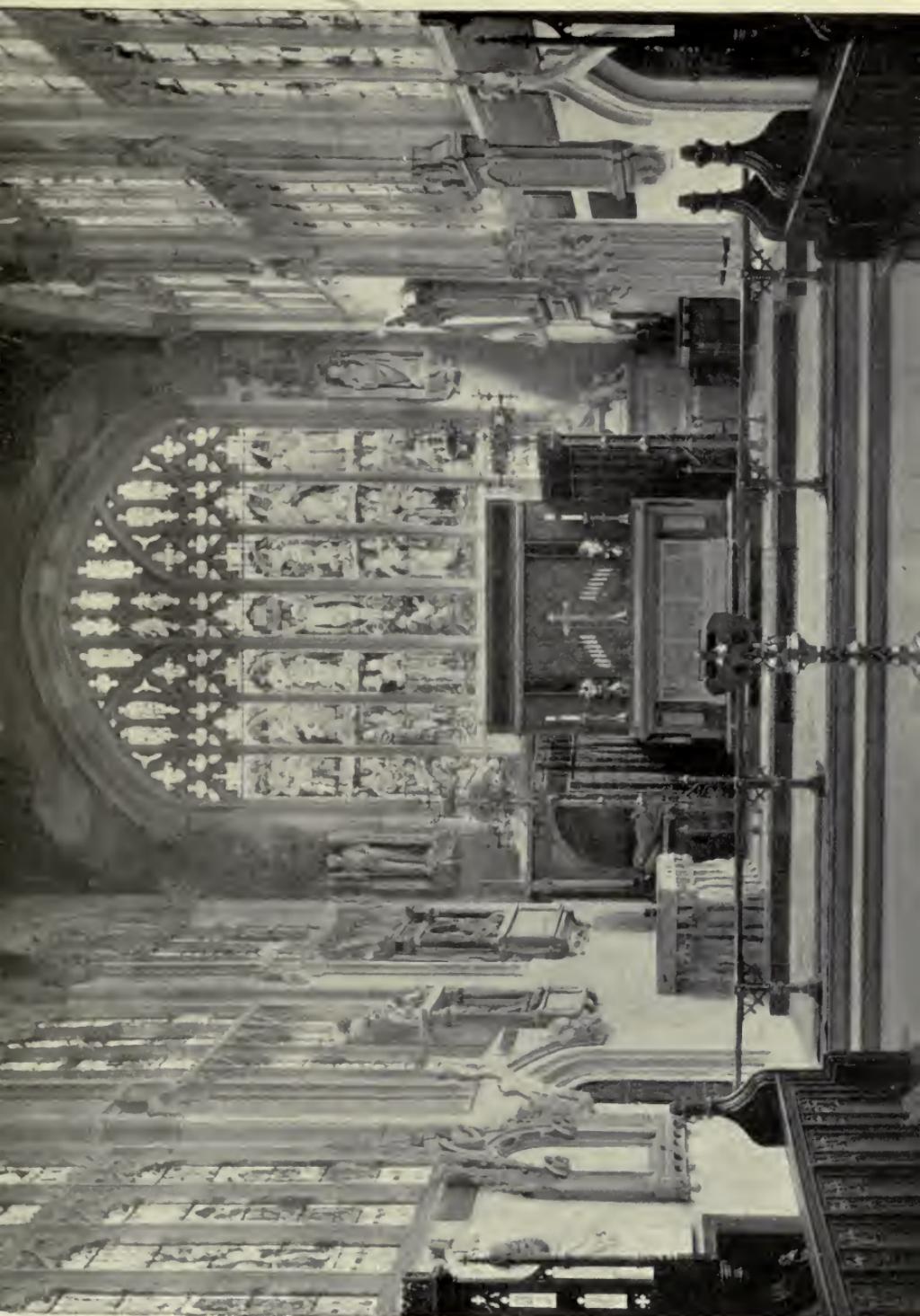
The last runs as follows:—

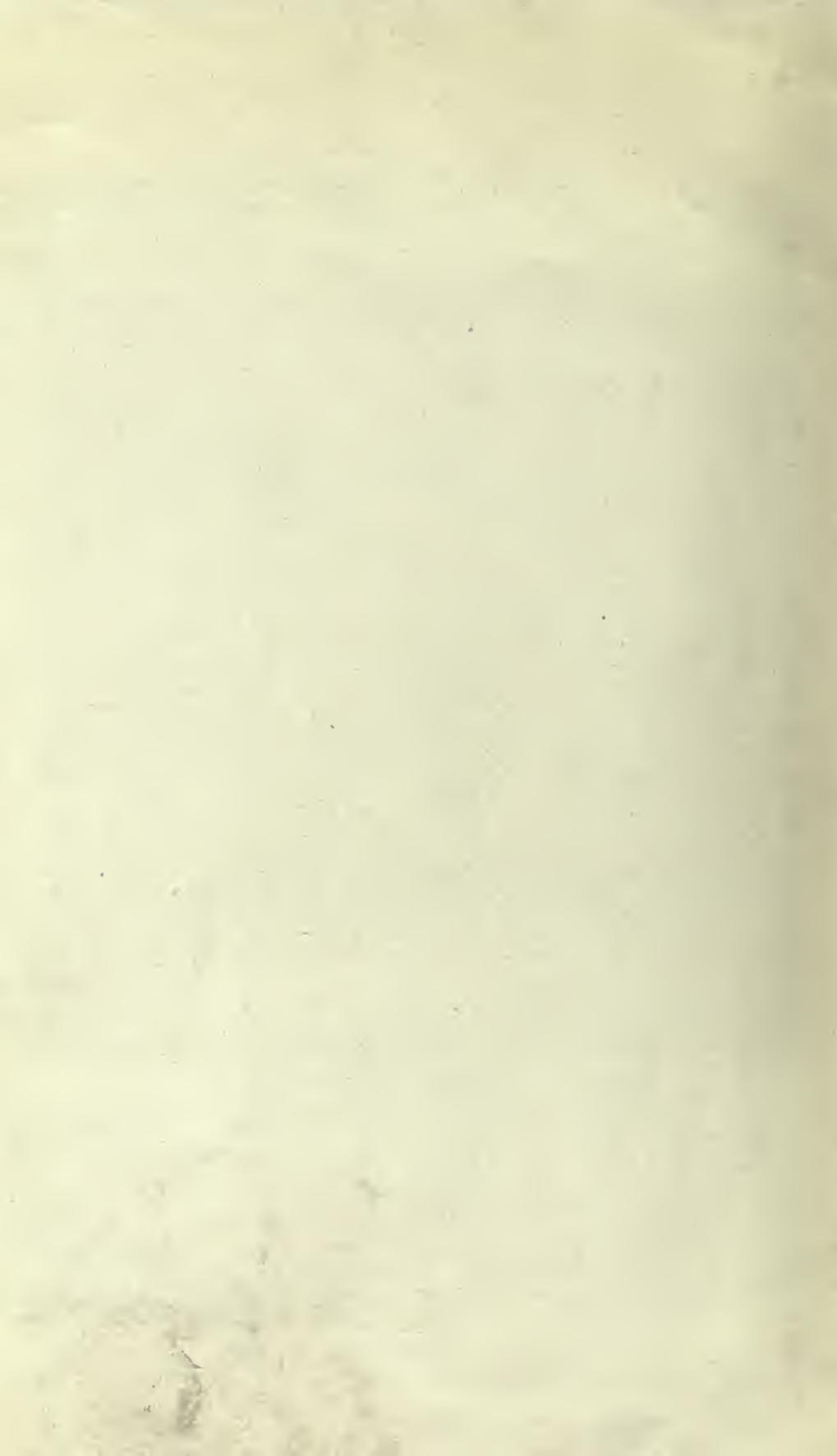
"Heare borne, heare lived, heare died, and buried heare,
Lieth Richarde Hil, thrise Bailif of this Borrow ;
Too Matrones of good fame, he married in Gode's feare,
And now releast in joi, he reasts from worldlie sorrow."

"Heare lieth intombed the corps of Richarde Hill,
A woollen draper beeing in his time,
Whose virtues live, whose fame dooth flourish still,
Though hee desolved be to dust and slime.
A mirror he, and paterne mai be made
For such as shall suckead him in that trade ;
He did not use to sweare to glose eather faigne
His brother to defraude in bargaininge ;
Hee woold not strive to get excessive gaine
In ani cloath or other kinde of thinge :
His servant, I, this trveth can testifie,
A witness that beheld it with mi eie."

THE CHANCEL.

The Chancel is naturally the part of the Church which excites the greatest interest in the mind of a visitor. Here is the Sanctuary—the Holy of Holies—of the Christian Church, and here lies all that remains of what was mortal in our greatest Poet. The Altar is built entirely of stone, having been erected before the judgment of the Court of Arches, which threw doubts on the legality of stone Altars in the Church of England. The date on the tiles is 1842, and they exhibit a quaint rebus as well. They, with the Altar, were the gift of a Mr. Weston, whose name is formed by its first three letters, W. E. S., and the representation of a tun, or large cask. The slab or mensa on the top of the Altar was found buried in the South Aisle a few years ago, and restored to its sacred use. It still preserves three out





of the usual five Crosses on its surface, and is 9 feet 6 inches in length. It is supposed to have belonged to the Altar of S. Thomas, erected by John de Stratford, Archbishop of Canterbury, in 1333. The marble pillars at each end were added to the Altar in consequence of its unusual length.

The Altar plate, which is kept in a safe in the Vestry, consists of two Flagons, two Chalices, and two Patens.



THE ALTAR VESSELS, HOLY TRINITY CHURCH.

They are silver gilt, and bear the following inscription:—
“Gloriae Dei Opt. Max: In usum eccliae: Paroch de Stratford super Avon D. D. Dqz Joseph Woolmer vn: fil Johann Woolmer nuper de Stratford prædict defunct Anno Domini 1716.” On the Chalices and one Flagon, instead of Joseph Woolmer, appear the names of “Johan Woolmer, Ed. Woolmer, Tho. Woolmer, et Ben Woolmer ffliliij Johann Woolmer,” etc.

In front of the Altar, just inside the Altar rail, are the

Shakespeare graves. The following little diagram shows how they lie:—

John Combe, 1614.		J. Kendall, 1751.				
Judith Combe, 1649.		ALTAR.				
Thomas Balsall, 1491.						
Anne Shake- speare, 1623.	William Shake- speare (no name inscribed), 1616.	Thomas Nashe, 1647.	John Hall, 1635.	Susanna Hall, 1649.	Francis Watts, 1691.	Anne Watts, 1704.
Shakespeare's Bust.						

The Stone which covers the Poet's wife has a small brass with the inscription:—

“Heere lyeth interred the body of Anne, wife of William Shakespeare, who departed this life the 6th day of August, 1623, being of the age of 67 years.”

“Ubera tu mater, tu lac, vitamque dedisti,
Væ mihi pro tanto munere saxa dabo,
Quam mallem amoueat lapidem bonus Angelus ore,
Exeat ut Christi corpus imago tua;
Sed nil vota valent, venias cito Christe, resurget,
Clausia licet tumulo mater et astra petet.”

This has been rendered into English by the Rev. J. Jackson, Vicar of Lew, Oxon.:—

“Milk, life, thou gavest. For a boon so great,
Mother, alas ! I give thee but a stone.
O ! might some Angel blest remove its weight,
Thy form should issue like thy Saviour's own.
But vain my prayers ; O Christ, come quickly, come !
And thou, my mother, shalt from hence arise,
Though closed as yet within this narrow tomb,
To meet thy Saviour in the starry skies.”

The next is the Stone which, according to unbroken tradition, covers the Poet's remains. The lines upon it, which have naturally required to be recut in the lapse of years, are :—

“Good frend, for Jesus sake forbear,
To dig the dust encloased heare ;
Blest be ye man yt spares these stones,
And curst be he yt moves my bones.”

The curse, which has, it is believed, prevented any one looking into the grave, acquires force when we remember that immediately outside the door, now blocked up in the North wall, stood, in Shakespeare's time, “the minister's study above the bone house.” The bone house or charnel

house is still there, though concealed by the turf, and contains the bones of hundreds of bodies, removed from their graves to make way for fresh occupants. The room above it, called in the Vestry Minute-Book "the minister's study," was taken down at the end of the eighteenth century to save the expense of repairing it!

Of the remaining graves the most interesting is that of Susannah, the Poet's elder daughter and the wife of Dr. John Hall, because the lines on it distinctly assert the genius or wit of the Poet, and so provide a little additional argument against the theory of the Baconians. They run thus:—

"Witty above her sexe, but that's not all,
Wise to salvation was good Mistris Hall.
Something of Shakespeare was in that, but this
Wholy of him with whom she's now in blisse.
Then, passenger, hast ne're a teare,
To weepe with her that wept with all?
That wept, yet set herselfe to chere
Them up with comforts cordiall.
Her love shall live, her mercy spread,
When thou hast ne're a teare to shed."

The Altar tomb on the North side of the Sanctuary is that of Thomas Balsall, already mentioned as one of the Deans or Wardens of the College of Priests in Stratford. It is recorded of him that he "re-edifyed the Quire," that is, rebuilt the Chancel, and died in 1491. The recumbent figure in the North-East corner is that of John Combe, a friend of Shakespeare, who died two years before him, and of whom the Poet is said to have jestingly composed this epitaph, in reference to his usurious practices:—

"Ten in a hundred lies here ingraved,
'Tis a hundred to ten his soul is not saved.
If any one asks, 'Who lies in this tomb?'
'Ho, ho !' quoth the Devil, 'Tis my Johnny Combe.'"

The Bust of the Poet is on the North wall above his grave. It represents him in the attitude of composition, with a pen in his hand. In 1793 the bust, together with that of John Combe, was painted white, at the suggestion of Malone, but the original colouring has now, happily, been restored. It is the work of Gerard Jansen, a "tomb maker" of Amsterdam, and is known to have been in position in 1623—that is, seven years after the Poet's death. There is a death-mask, or cast of the face, at Darmstadt, which, its owners allege, was taken from the Poet's face for the purposes of the effigy, but there is no direct evidence of its authenticity, and most people now regard it as "made in Germany." It is only fair, however, to add that about

twenty years ago it was brought to Stratford to be compared with the bust, and their measurements were found very nearly to coincide. The face of the Poet, which should be viewed from the opposite side of the Church, is regarded by many as disappointing, but Landor describes it as "the noblest head ever sculptured." Ingleby, however, expresses the feelings of most people when he speaks of "its painful stare, with goggle eyes and gaping mouth." Perhaps the truth lies between these two criticisms, but it must be remembered, on the one hand, that apparently his daughters were satisfied with it, and on the other, that the Sculptor never saw him, and did not work from life.

The inscription underneath, very possibly from the pen of Dr. Hall, is as follows :—

"*Judicio Pylium, Genio Socratem, Arte Maronem,
Terra tegit, populus mæret, Olympus habet.*"

—which I translate for the English reader :—

"The earth covers, the people mourn, and Paradise possesses him, who was in judgment a Nestor, in intellect a Socrates, in art a Virgil."

The inscription below is this :—

"Stay, passenger, why goest thou by so fast,
Read if thou canst, whom envious death hath plast,
Within this monument Shakespeare, with whome
Quick nature dide ; whose name doth deck ys tombe,
Far more then cost, sieh all yt he hath writh,
Leaves living art but page to serve his witt.

Obiit anno Domini 1616, AEtatis 53, Die 23 Ap."

To the East of the Poet is the memorial of Judith Combe, who was to have been married to her cousin, Richard Combe, "had not death prevented it by depriving her of life. She took her last leave of this life the 17th day of August, 1649, in ye arms of him who most intirely loved, and was beloved of her even to ye very death." A flat stone underneath marks the spot where she lies. Her age, and the similarity of her rather uncommon name, suggest that she may have been the godchild of Judith Shakespeare.

The two niches in the East wall have recently been refilled with figures of S. George and S. Margaret. The original statues had entirely disappeared, but the Dragons on the corbels below suggested the two Saints who have been selected.

Between them is the magnificent East Window, the work of Messrs. Heaton, Butler, and Bayne, and the gift of the late Mr. William Law, of Honresfield, Lancashire. The cost of this, which was erected in 1894, was £600. It

represents Our Lord upon the Cross, with the Magdalen at His feet, and on either side, the Blessed Virgin with S. Paul, the Apostle of the Gentiles, and S. John, with S. Peter, the Apostle of the Jews. In the outer lights on the North side are the three Patrons of England, S. Edward, S. Edmund, and S. George, and the first English Archbishop, S. Augustine, and the first English Martyr, S. Alban. On the South side are S. Aidan and S. Columba, and S. Patrick, with a model of Armagh Cathedral in his hand, S. David, with the traditional Dove upon his shoulder, and S. Mungo or Kentigern. In the upper part of the Window are Angels and Archangels in attitudes of adoration, their blue wings showing their knowledge of the mystery of the Godhead, their red wings their burning love for the Deity. On one side, one of them carries a crown and sceptre, in allusion to the Kingship of Christ; on the other, one swings a censer and bears a chalice, in allusion to His Priesthood.

Other windows in the Chancel are the work of Messrs. Lavers and Westlake. The third from the East on the North has been erected by the voluntary offerings of Americans who visit the shrine of the "Chief of Poets," as a brass beneath records. The subjects are Scriptural illustrations of the Seven Ages of Man, from the play of "As You Like It." There is Moses, the Infant, "mewling and puking in his nurse's arms"; then Samuel is the Schoolboy, "creeping like snail unwillingly to school"; Jacob, the Lover, "with sonnet to his mistress' eyebrow"; Joshua, the Soldier, "full of strange oaths and bearded like the pard"; up above, Solomon is the Justice, "full of wise saws and modern instances"; Abraham, "the slipp'd pantaloon"; and Isaac, "last scene of all, sans eyes, sans teeth, sans everything."

One of the most admired is the Ryland Window, the first on the North, a memorial to ancestors, and so representing eight Patriarchs. The next, together with its vis-à-vis, is the gift of the late Miss Bromley. It shows the Seven Acts of Mercy, as performed by female characters in the Old Testament, and the corresponding one on the South side, the Eight Beatitudes, illustrated in female lives from the New.

Below the Windows are the old oak Stalls. The backs had entirely disappeared when the late restoration was begun, but have been replaced, under Mr. Bodley's supervision, as memorials of friends departed, or special gifts of worshippers here. The furthest East on the North side is to the memory

of Bishop Philpott of Worcester, subscribed for by children who were confirmed by him in the Parish.

The seats are ancient. Their technical name is Miserere or Misericords, and beneath they are enriched with some quaint, and in some cases grotesque, carving. One on the South side shows S. George and the Dragon, another the Bear and Ragged Staff of Warwick, and another the Gag, the punishment of a scolding wife.

On either side of the old North door, now closed, are carvings, much mutilated, representing the Resurrection of Our Lord, and the pious work of S. Christopher. In the latter case, the boy on the Saint's shoulder has been hacked off, but the water up to his knees, and even the fish in it, can be seen, and the Saint is shown leaning on his staff, as the weight of the child he carries becomes greater and greater.

The door on the South is an old Priests' Door, giving access to the Sanctuary, but now generally kept closed.

The different feelings which come into the minds of visitors to this Chancel—both right in their way—cannot be better illustrated than by quoting two letters received by the Vicar after the restoration in 1899, within two days of each other.

May 3rd, 1899.

MY DEAR SIR,

Visiting your Church twice last month I was delighted with the changes you had made, since I saw it last, nearly twenty years ago. I venture to send a contribution towards the work still to be done. I think it is difficult to exaggerate the good that may be done to the thousands who visit Stratford, by the picture which you have given them of a sanctuary of the Church of England, in its true and best aspect. . . .

Believe me to be,

Yours faithfully,

May 5th, 1899.

REV. AND DEAR SIR,

I beg to forward the enclosed Cheque as a small subscription to the Stratford-on-Avon Church Restoration Fund.

Though my means are limited, I have long desired to do something to testify my humble and heartfelt gratitude to the Man, of whose ashes you are the Custodian—who has, humanly speaking, done more to instruct, elevate, sustain, and delight me than any other of the human race. . . .

Yours most truly,

The thoughtful man leaves this Church conscious that he has been in the House of God, but mindful also that he has visited the resting-place of the most inspired genius whom England has produced.

Hours of Service.

DAILY	8.0 a.m.	Holy Communion—in South Transept.
„	10.15 a.m.	Mattins—in the Chancel.
„	5.0 p.m.	Evensong—in the Nave. Choral, except on Wednesdays and in the month of August.
„	8.0 p.m.	Evensong on Saints' Days and Wed- nesdays only.
SUNDAY	7.0 a.m.	Holy Communion (<i>Second and last</i> <i>Sundays</i>).
„	8.0 a.m.	Holy Communion.
„	11.0 a.m.	Mattins, Litany, and Sermon.
„	3.0 p.m.	Children's Service.
„	7.0 p.m.	Evensong and Sermon.

On the first Sunday of the month High Celebration at 11 a.m.

On the third Sunday, Celebration, without music, after Mattins.

*All the Seats are Free and Unappropriated.
Books are provided at the Door for Strangers.*

Visitors who desire to take away a Memorial of their visit should ask the Custodian to show them—

A copy of the BAPTISMAL and of the MARRIAGE REGISTER of the Parish.

These are published for Private Circulation, but through the courtesy of the Parish Register Society can be purchased here for One Guinea each, which goes to the Restoration Fund.

A Transcript of the Ancient VESTRY MINUTE-BOOK, in the 17th century, containing many of the names of Shakespeare's contemporaries, and descriptions of the condition of the Church at that time.

This is sold for 5s. on behalf of the Restoration Fund.

The SHAKESPEARE STAMP can be purchased in the Porch, and if used on a letter or a picture card, which can be obtained with it, and posted in the box in the corner, will frank the same to any part of the world.

N.B.—This only applies to letters and cards posted at the Church.

Photographs of the SHAKESPEARE ENTRIES in the REGISTER can be obtained at MR. FOX'S shop, 1 High Street, the profits going to the Restoration Fund.

SHAKESPEARE SERMONS

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